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*König Eduard III von England in Lichte Europäischer Poesie.*

By Gustav Liebau. (*Anglistische Forschungen* VI.) Heidelberg, 1901. Pp. 100.

In an earlier work called *König Eduard III von England und die Gräfin von Salisbury*, Berlin, 1900, Dr. Liebau had already traced the literary development of a romantic episode of history from the *Novelle* of Bandello through Boisteau and Painter to the pseudo-Shakespearian drama entitled *The Raigne of King Edward the Third*, and in the course of his study had noticed the other appearances of the story in the various literatures of Western Europe down to the present day. It is the aim of the monograph now before us to supplement the earlier investigation by showing how Edward, apart from his romantic relations with Dame Alice, has, as a ruler and a soldier, found a place in the literature of his own and other lands.

The plan of treatment is very simple. After a few pages of introductory remarks, we find five chapters labeled England, Frankreich, Niederlande, Deutschland, Italien, in each of which is given a *catalogue raisonné* of the literary works dealing with Edward III which have appeared in each country from the fifteenth century to the nineteenth. The list of English works, which is naturally the longest, begins with the collection of political poems and songs edited by Thomas Wright, and ends with Walter Scott's dramatic sketch of *Halidon Hill*. It is supplemented by an exhaustive list of the allusions to Edward III which occur in English works dealing primarily with other subjects. At the end of the volume is a somewhat irrelevant appendix entitled: 'Gestalten aus der Englischen Geschichte und Litteraturgeschichte als Dichterische Vorwürfe in der Deutschen Litteratur.'

The investigation has involved a considerable amount of work, and the work has been done, so far as we can determine, thoroughly and accurately; but one fails to discover any real significance in the book, either for the student of history or for the student of European literature. With Dr. Liebau's other volume the case is different. There we have a real problem of development, and, what is equally important, a focusing of the investigation on a single and important literary monument. Here the several works treated are almost wholly unrelated—each author going independently for his

material to the historic facts themselves—and are intrinsically of the slightest literary importance. As a result, the book, though not without a certain interest, is lacking both in continuity and in singleness of purpose.

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*The Laud Troy Book, a Romance of about 1400 A. D.* Now first edited from the unique MS. (Laud Misc. 595) in the Bodleian Library, Oxford, with Introduction, Notes, and Glossary, by J. Ernst Wülfing, M. A., Ph. D. Part I (lines 1–10876). London: Published for the Early English Text Society by Kegan Paul, Trench, Trübner & Co., Ltd., 1902. Pp. 320.

Though quite untouched by any breath of true poesy, and extended to the weary length of 18664 verses of halting octosyllabic couplets, the *Laud Troy Book* is, nevertheless, so important a document for the English development of the great Troy cycle that students of Middle English will gladly welcome this edition of the poem, especially as it comes from the hands of so good a scholar as Dr Wülfing. The present volume contains a little more than half the poem; 'the rest of the text is in active preparation for the press, and will, together with the Notes, fill the second part; the third part will contain the Introduction and full Glossary.'

Since the volume before us contains no apparatus save a brief Temporary Preface and a list of forty-four words 'for the explanation of, or other quotations for, which the editor will be thankful to any scholar,' it is, of course, impossible to pass any judgment on the work. In volume 29 of *Englische Studien*, however, on pp. 374–396, Dr. Wülfing has, in answer to an article on the *Laud Troy Book* contributed by Miss Dorothy Kempe to an earlier number of the same volume (pp. 1–26), given us a foretaste of what we may expect in his introduction. His investigations show that the English romance-writer had the Latin text of Guido's *Historia* before him, though in all probability he also had occasional recourse to the *Roman de Troie* of the hardly used Benoit de Sainte More, and to the alliterative *Gest Hystoriale* already edited for the E. E. T. S.